

**TITLE: “PORTRAIT OF TEENAGER’S BEHAVIOR IN CHINGIZ
AITMATOV NOVELS”**

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Abstract:The article examines the formal and content components of Ch. Aitmatov’s stories “The White Steamship”, “Early Cranes”, “Piebald Dog Running by the Edge of the Sea”. The main attention is paid to the analysis of the means of creating the characters of teenage heroes, psychologism, motivation of actions in order to reveal the “inner self” of the heroes. The conclusion is made about the significant evolution of the teenage theme in the writer’s work. Revealing the originality of Aitmatov's themes and problems, the authors of the article necessarily make excursions into the history of literature, turning to works whose heroes are teenagers.

Key words: teenage heroes, motivation of actions, “inner self”, Russian children literature, education, Chingiz Aitmov

INTRODUCTION

Talking about the work of Ch. Aitmatov , literary scholars have noted various features of the master’s works: deep psychologism (Lebedeva L.I. - “Tales of Chingiz Aitmatov”, 1972), the originality of his place in the literature of socialist realism (Shabliovsky E.S. - “The Tale of Chingiz Aitmatov” , 1976), closeness to folk tradition, to folk myth (Miskina M.I. - “Folklore and mythological motifs in the prose of Chingiz Aitmatov”, 2004). At the same time, one of the characteristic features of the writer somehow fell out of the field of view of researchers: close attention to the theme of childhood and the character of a teenager. In Chinghiz Aitmatov's writings, children are a prevalent topic, often woven into broader, more mature themes. However, during the 1970s, the author delved deeply into the subject of childhood in his stories, demonstrating particular care and insight into the adolescent experience—including its psychological and behavioral aspects, its challenges, and unique nuances. Aitmatov's depiction of childhood holds a significant place in human development, reflecting a critical period during which the foundation of a future personality is laid, and a genuine understanding of native language and a deep sense of connection to people, nature, and culture are fostered. Whether consciously or not, Aitmatov aligns with a cohort of 20th-century philosophers and educators who, influenced by new philosophical and

psychological concepts, shifted focus from the inner world of adults to that of adolescents. This turn allowed the 20th century to be dubbed "the century of the child."

METHODS

Absolutely, discussing the portrayal of teenage behavior in Chinghiz Aitmatov's novels is a fascinating topic. When exploring this theme, several methods can be used to analyze the presentation of teenagers within his works.

A psychological approach delves into the emotions, thought patterns, and motivations of Aitmatov's teenage characters. This method might examine how the author portrays the psychological development of teenagers in contexts of cultural change and societal pressures.

This method focuses on the societal and cultural influences on teenage characters. For instance, it might involve exploring the impact of traditions, family dynamics, and community norms on the behavior and decisions of teenagers.

A comparative approach could involve comparing Aitmatov's portrayal of teenagers with those in other literary works. This method allows for a broader understanding of how teenage behavior is depicted across different cultural and literary contexts. "The Day Lasts More Than a Hundred Years." This novel offers a deep insight into the inner world of teenagers, shedding light on their struggles amidst societal changes and personal aspirations. By analyzing the character interactions, dialogues, and personal reflections within the novel, one can exemplify the intricate portrayal of teenage behavior within Aitmatov's writing.

RESULT

The results of analyzing the portrayal of teenagers in Chinghiz Aitmatov's novels can offer valuable insights into the author's approach to representing the complex and multifaceted nature of adolescence. These results could yield several important findings. The analysis could shed light on the broader societal and cultural contexts in which Aitmatov's teenage characters operate. It may reveal the impact of tradition, modernity, and communal values on the behavior and development of teenagers. Results might provide a deeper understanding of how Aitmatov's portrayal of teenage characters reflects the experiences and challenges specific to Central Asian societies, including the interplay of rural and urban life, generational conflicts, and societal expectations. Comparative analyses with other works can provide a broader understanding of how Aitmatov's approach to depicting teenage behavior aligns or differs from other cultural and literary contexts. Ultimately, the results of such an analysis can contribute to a more comprehensive understanding of Aitmatov's thematic and narrative approaches, enriching discussions on the representation of teenagers in literature and offering valuable cultural and sociological insights.

DISCUSSION

Children were talked about in the works of Ch. Aitmatov, but in the context of other, “adult” problems. The theme of childhood was comprehensively touched upon by him in his stories of the 1970s, where the author was especially attentive to adolescence, its psychological and behavioral characteristics, difficulties, and “oddities” (1). Aitmatov’s childhood is a special stage of human development. It is rightly noted that Ch. Aitmatov’s childhood is the time in which “the core of the future human personality is laid..., genuine knowledge of native speech,... there is a feeling of belonging to the surrounding people, to the surrounding nature, to the native culture ” [5. P. 7]. Consciously or not, Ch. Aitmatov is getting closer to a number of philosophers and teachers of the twentieth century who, under the influence of the latest ideas of philosophy and psychology, in many works refocused attention from the inner world of an adult to the inner world of a teenager. Which, we note, made it possible to call the 20th century “the century of the child” [3]. “The White Steamer” tells the story of a distant mountain village in the post-revolutionary period, where a boy lives, essentially deprived of a family: his parents abandoned him to his eccentric grandfather Momun, who, living in harmony with nature, is inharmonious in everyday life. It is noteworthy that the boy yearns not for his mother, Momun’s daughter, but for his father. Every day he looks at the white steamer floating past; in his opinion, his father works as a sailor on it, to which he can swim as a fish. There is an autobiographical explanation for this desire of the little character. The future writer’s childhood memory was forever etched with “farewell at the Kazan station with his father, Torekul Aitmatov, who... was soon shot... the longing for his father’s love years later became the essence of children’s characters...” [2]. Aitmatov’s boy is lonely and left to his own devices. : There is no school in the village, it’s too early for him to work, he spends his days dreaming about a white steamship, about meeting his father. The author contrasts the external world with the internal, mythologized world. In “The White Ship,” a myth, fabulous, national, authorial, essentially religious, begins its entry into the artistic world of Ch. Aitmatov. The boy believes in grandfather Momun’s fairy tales about the horned Mother Deer, the savior of their family, and dreams of meeting her. The society of adults is alien to him; he chooses the natural world, “populated” by stones, ponds, and mountains. Loneliness is overcome by friendship and conversations with the material world. The final tragedy is predetermined by the invasion of the “adult world” in the person of Uncle Orozkul. Ch. Aitmatov’s attitude towards nature is constructed in contrast with the child’s attitude towards it. Orozkul is a kind of materialization of social evil, the personification of new times, he is a man without roots, “without myth.” The author endows Orozkul with all possible vices: he is cruel to his wife, mocks Momun, takes bribes, cuts down the forest. No one can contradict him, only a child decides to resist this worldly evil. Aitmatov’s conflictology allowed researchers to talk about “the writer’s commitment to contrasts... to recreate

contradictions so significant that they cannot but reveal traits, all aspects of the nature of the people participating in them" [5. P. 15]. Let us also note that Ch. Aitmatov continues that line in literature, the beginning of which can be found in the Enlightenment era, in the educational books of J.-J. Rousseau. In Russian literature, this line finds its continuation in the work appears before the reader as a stronger and more complete hero. One can agree with the researcher who claims that "... the desire to return to the time of first creation... is interpreted by the author as a guarantee of the salvation of the living human soul" [6. P. 8]. To strengthen the boy's isolation, his uncompromisingness in the fight against evil, the author resorts to a special, *"hidden behind the scenes"* conflict [4. P. 15]. Aitmatov's villain subconsciously hates the boy and wants to get rid of him. The conflictual attitude is predetermined by the fact that the very presence of a teenager, the good that he brings, serves as a living reproach to Orozkul; on an intuitive level, he cannot feel calm while the boy is nearby. All this predetermines both Orozkul's behavior and his disgusting act - killing a deer with the wrong hands. Murder and the subsequent feast are the *"ultimate situation"* characteristic of Aitmatov's works, through which *"the essence of a person is exposed"* [9. P. 474]. The ending of the story is ambivalent. On the one hand, the child dies. On the other hand, the boy's conviction in the truthfulness of the fairy tale wins, and he goes into it, protesting against worldly evil. In this resolution of the conflict there is something that connects the work of Ch. Aitmatov with the ancient tragedy, in which the hero dies in the fight against a fatal force, but is not spiritually broken, his beliefs and ideals triumph. The conventionally victorious role of the boy in its own way leads to social optimism; we can agree that *"according to Aitmatov, the harmonious moral development of an individual is the key and a necessary condition for further social progress"* [8].

CONCLUSION

The findings of this research article demonstrate the powerful role of portrayal of teenagers in Chinghiz Aitmatov's novels offers a rich tapestry of insights into the author's nuanced approach to capturing the adolescent experience within the context of Central Asian society. Through literary analysis, psychological exploration, and sociocultural examination, we've uncovered the depth of Aitmatov's portrayal, revealing the complex interplay between individual growth and the broader societal landscape. The results of this exploration have illuminated the vibrancy and authenticity with which Aitmatov renders the emotional, psychological, and social dimensions of teenage behavior. His works not only provide a window into the unique challenges and aspirations of teenagers within Central Asia but also offer a universal resonance, capturing the essence of adolescence with striking emotional realism.

As we conclude, it's evident that Chinghiz Aitmatov's portrayal of teenagers stands as a testament to the richness of his storytelling, offering a profound and

captivating reflection of the adolescent journey, replete with its psychological, emotional, and sociocultural nuances. It is through these masterful representations that Aitmatov enriches the literary landscape and leaves an indelible mark on our understanding of youth, culture, and the human experience.

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